Unit 2: Monologue Choice and Development

Content Area: **Performing Arts**
Course(s): **Performing Arts**
Time Period: **Week 3**
Length: **9 classes**
Status: **Published**

Unit Overview

In this unit, students will learn how to choose an appropriate monologue for various performance situations. Students will develop a quality monologue repertoire with different focal points in acting and be able to present them to the class for critique.

Standards

VPA.1.3.8.C.1	Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.
VPA.1.3.8.C.2	Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.
VPA.1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
VPA.1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
VPA.1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
VPA.1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.

Essential Questions

- How do monologues inform casting decisions?
- How are personal experiences or historical events expressed in a monologue?
- How can monologues be evaluated or critiqued?

Application of Knowledge: Students will know that...

- characteristics of a good monologue include; strong objective, acting beats, relatable character
- choosing a monologue based on audition is always preferred
- interpreting a monologue takes time and must be broken down into; reading it several times, identifying who the character is talking to, discovering the moment before the monologue happens

- monologues are evaluated in many ways; delivery, tone, believability, memorization
- monologues should show a wide range of acting ability
- proper characterization comes from internal and external forces
- typecasting is prevalent in todays world of media

Application of Skills: Students will be able to...

- choose and perform a monologue based on a teacher selected audition
- create a backstory on an original or published character from a monologue
- create the moment before that is needed to present a monologue
- identify objective, beats and character traits in monologues
- identify others needed on stage for monologue presentation
- identify what is needed for a part before auditioning
- memorize piece of original and scripted work

Assessments

- performance of published monologue
- performance of original monologue
- written back story including external and internal forces for both original and published monologue
- audition for a (teacher) generated show with a monologue of choice
- peer and self critique of monologue work in journal
- Information from this unit will be included on a locally developed, end of course benchmark assessment that may take the form of a test, performance based project, or other summative assessment

Suggested Activities

- research and rehearse a published monologue for class
- develop original character and incorporate into written monologue which is rehearsed for performance
- develop steps to create strong background information on characters
- look up auditions (teacher driven) and choose one to audition for
- create a self and peer rubric to use for evaluation of performances

Activities to Differentiate Instruction

Differentiation for special education:

- General modifications may include:
    - Modifications & accommodations as listed in the student's IEP
    - Assign a peer to help keep student on task
    - Modified or reduced assignments
    - Reduce length of assignment for different mode of delivery
    - Increase one-to-one time
    - Working contract between you and student at risk
    - Prioritize tasks
    - Think in concrete terms and provide hands-on-tasks
    - Position student near helping peer or have quick access to teacher
    - Anticipate where needs will be
    - Break tests down in smaller increments
- Content specific modifications may include:
    - work with theatre buddy to create rubrics
    - choose one monologue to work on; original or published

Differentiation for ELL's:

- General modifications may include:
    - Strategy groups
    - Teacher conferences
    - Graphic organizers
    - Modification plan
    - Collaboration with ELL Teacher
- Content specific vocabulary important for ELL students to understand include: monologue, back story, objective, beats, critique, rubric

Differentiation to extend learning for gifted students may include:

- attend a community theatre audition using one of the monologues presented in class

Integrated/Cross-Disciplinary Instruction

Performing Arts can collaborate with Language Arts to choose a published monologue from one of the pieces they are reading and perform them for their class.

Resources

- *Everything About Theatre,* by Robert L. Lee
- *Demystifying the Monologue: Your Roadmap to a Compelling Performance*, by Leonard Peters
- *Ultimate Audition Book for Teens; One Minute Monologues,* by Janet B. Milstein
- various novels, published plays
- teacher generated handouts/worksheets

21st Century Skills

CRP.K-12.CRP1.1	Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.
CRP.K-12.CRP4.1	Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.
CRP.K-12.CRP8.1	Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.